

# ARCHITECTURE

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## ARCHITECTURAL CRITICISM.

THE development of Fourth Avenue is the feature of New York building at the present time which is exciting most interest, and the great improvement which has been made in office building design during the past few

years is there more apparent than elsewhere in New York, several of the buildings being exceedingly interesting, and almost none of them downright bad. Perhaps the best are the Fourth Avenue building and the Mills and Gibb building, Goldwin Starrett & Van Vleck, architects (Plate I), and their resemblance is very striking, in view of the fact that they were designed at practically the same time in different offices and co-operation between their architects seems unlikely. The style is frankly Italian, with an over-hanging cornice suggestive of Spanish rather than Italian motives. The base has, in both cases, been very simply treated, the walls are kept flat, string courses vary the surface without interrupting it, and the top is decorated only by a change of the window treatment, by pattern brick work, and by a sort of architrave of brick with ornamental panels between the windows. The utmost good taste is displayed throughout the design and this, combined with a tranquil spirit which pervades it everywhere, is the keynote of its success. It is neither daring nor brilliant, nor can it even claim the merit of complete originality, but that it is one of the most successful of the office building type is patent as one examines it. The colors are grays and buffs throughout with occasional spots of color, but the spots are always harmonious, never staring or brilliant. No remarkable grouping of windows has been attempted, no straining of the simple column and beam frame to meet involved conditions, but the essentials of economical construction, ample light and cheap materials have been allowed to govern the design which, handled with excellent taste and a strong sense of what is fitting, makes this one of the most attractive buildings in the city.

NEW YORK, which has witnessed so many extraordinary changes, has seen nothing more remarkable than the growth and patronage of hotels which may, without any over statement, be termed palatial in size, in spaciousness of their rooms, both public and private, and in magnificence of interior decorations; and for a completely comfortable service their equal has never been seen. Yet with all these features the exteriors have never been wholly satisfying. To which of the New York hotels can one point as a building of extraordinary merit? Certainly not to the Knickerbocker, the Gotham, the Belmont, the St. Regis, the Waldorf-Astoria, the Astor or the Plaza, although none of these is without its merits. The rich brown tones of the exterior of the Waldorf-Astoria are excellent with the interesting, though bizarre, treatment employed; the simplicity of the exterior of the Astor finds many admirers; the Gotham would look well was not its detail in such close conjunction with the University Club adjoining it; and the Plaza and the St. Regis are both unostentatious, and in that way surpass the pretentious Knickerbocker, while the dreary clumsiness of the Belmont is almost redeemed by the magnificent marquise.

The Ritz-Carlton, Warren & Wetmore, architects (Plates VII and VIII), the last to be added to the list, is by all means the best. There is nothing cheap in its simplicity, but rather it is the epitome of good taste. The scale is kept small throughout and expresses the essentially domestic character of the hotel, and strangely enough the exquisite crowning feature which does without any cornice and does not appear to need any, was designed by the same firm which topped off the Belmont with a mass of bronze and copper projecting fifteen feet from the building. The work of this firm is somewhat puzzling, as they seem to



seek the extremes in scale. Compare, for example, the splendid building of the New York Yacht Club with the lovely shop they designed for Mrs. Osborn. Each in its way is excellent, yet it would be difficult to find in the city of New York, in which you can find almost everything, two buildings of so near the same size in which the scale differs so widely. Again we have the Belmont and the Ritz-Carlton, each of which occupies a full block and of which the heights are approximately the same. One is scaled enormously, and the other almost like a piece of furniture. In one the cornice dwarfs the building, in the other the cornice is designed to crown only a single story. For my part I believe the base of the Ritz-Carlton alone is of sufficient merit to stamp it as the best designed hotel in New York, and when one adds to this the quiet and direct treatment of the shaft with the excellently proportioned and divided windows, and the dainty and altogether delightful treatment of the attic story, there seems to be no option but to concede at once this is the best in the city. English it is, of the best of English work, better I believe than any English architect could do such a building, because of the inevitable confusion of motives with which the English architect thinks it necessary to load a structure of this size.

THE increase of enlightened public spirit and of the popular estimation in which good architecture is held is well illustrated in the town of Kearny, N. J., which exceedingly unattractive in many respects, has three most excellent public buildings, a library, town hall and a public school. The town is not without a residence portion, where the houses are wide apart with plenty of trees, but in the main it is a town of factories and small two or three family houses. The appearance of the place is unkempt in the extreme, and that three public buildings of such excellent character should be found in a single town of this type is as gratifying as it is surprising. Kearny is only a sort of appendage to the suburb of a suburban city, as, though a separate municipality, it is merged with Harrison, which is practically a part of Newark, as Newark is in the main a suburb of New York. The Town Hall and Library (Plates II, III, IV, IX and X), were both designed by the same architects, Messrs. Davis, McGrath & Keissling, and judging from the type of architecture employed it seems likely that their design is practically due to Mr. Keissling rather than to either of the other two members of the firm. The Town Hall is of a pronounced French architecture, well proportioned and of agreeable detail, with an adequate entrance and the conventional type of tower, which latter has become more or less the hall mark of American city halls since its original use in New York. The tower is especially interesting as it is strongly reminiscent of Colonial work, although treated in a manner very far from being Colonial, and the method in which the square is diminished to a circle is both original and interesting. The clocks on the base are handled in the good historic French way, and in looking at them one thinks at once of Cesar Daly; but the urns, though one feels no incongruity in their use, remind one of the English Georgian work. The octagon with the entablature returning around the heads of the columns is again an English motive but executed in a French manner, and although I cannot sympathize with the coffers apparently unsupported between the columns, they accomplish a diminution of the mass in a manner which gives an admirable silhouette. The garlands on the drum of the dome again impress one as being somewhat

overscaled, though a lesser scale would have been out of keeping with the remainder of the ornament, while the finial surmounting of the dome takes the form of an octagonal obelisk, and is both unusual and successful. Whether one likes the tower or not (and I personally like it very much) one cannot but admire the ingenuity with which this traditional feature of American town halls has been developed in a foreign style. The exterior otherwise is remarkable only for good taste in the treatment of a somewhat difficult mass. The entrance bay has a porch of charming detail and it is agreeable to note that companiform capitals, once so common in Colonial architecture have here again been employed. The plan is simple, well lighted and convenient. Anyone entering the door is at once aware of the location of the particular official whom he desires to see, and can reach him without being interfered with by others seeking for other officials, which after all is the essence of good planning. The single interior reproduced, that of the Council Room, shows a room in which the openings themselves have been made to form the major part of the decoration: the ceiling treatment seems a trifle heavy for a room of this height, and the benches might perhaps have been designed to conform a little more closely to the remainder of the work. In a room of this shape where the wall spaces are reduced to a minimum, and the openings themselves complete the scheme, it is in the success with which otherwise insignificant details are handled that the room as a whole depends, and that usually unsightly object, the ventilating register, is here so placed as to form an ornamental feature rather than to detract from the general appearance.

The Kearny library, designed, as has already been said, by the same architects, is detailed in much the sturdy manner of the Town Hall, but here Greek motives are used as a basis. The entrance motive of which in this photograph the door itself is, unfortunately, concealed by the storm door, is perfectly proportioned, and is of the common Greek "antis" type with the spaces above the door proper treated in colored tile. The individual portions of this work have all been carefully thought out, the cornice with its mutules and triglyphs, the antefixes and the lettering have each been well designed and executed, while the texture of the brick is most admirably fitting to its position. The bays at either side of the entrance compromise a single triple opening presumably in a metal frame, and are recalled in the frieze by a panel. The basement windows break up between the pilasters in a manner which recalls rather modern school work than the Greek original. The main window frames are particularly pleasing in the contrast between the refined elegance of their detail and the bolder type employed elsewhere, and by their very success to some extent condemn the breaking of the course by the basement windows below. This broken base course, although it has been used by French architects in some very successful buildings (notably the Grand Palais), is to me exceedingly unfortunate, as it inevitably introduces restlessness into a mass otherwise dignified and quiet. Nor can its use be supported on any logical grounds; the base supposedly terminates at the first floor of the building, but windows in the basement treated as are these lead to a confusion of elements far from desirable. Their unfortunate effect is not as apparent in this as in most other buildings where they are employed, and I have dwelt thus long upon it because its use has been of late somewhat growing and is most noticeable in student work, and in students especially a liking and instinctive preference for the purer forms of art should be encouraged. Messrs. Davis, McGrath & Keissling are indeed



to be congratulated for these two small public buildings of so unusual an order of merit.

WHY it should be that in writing a series of criticisms such as these one's first thought on seeing a photograph of a building is to search for its genesis, is not clear. Yet such is the case and as building after building comes up one places almost unconsciously a label upon it, "French" or "Italian" or "Colonial," and in Chickering Hall, Boston, Peabody & Stearns, architects (Plate V), the label is again Italian, although French of the period of Francis the First also suggests itself; but its prototype is to be sought, I think, rather in the Municipal Palace at Pavia than elsewhere. Just why one looks for the period of work I am not aware, nor do I know what use it is to find it for after all, regardless of the sources from which the inspiration of our American architects is drawn, the buildings as executed have inevitably a hall mark which stamps them as modern and American.

The scheme adopted for this building is a particularly happy one for its requirements, which comprise in the first-story shops, which must have big show windows and ample light, and in the second story a music room for which ample wall space is an essential acoustic property. Any scheme which requires large openings on the first story and small ones on the second presents great difficulties because the result is usually a sense of instability, and this has been, I think, the greatest obstacle to the successful development of the office building type, since in them the first story is occupied by stores which require great glass area, and it is in the first story that the utmost appearance of solidity should necessarily be found.

In Chickering Hall the treatment of the windows and engaged columns conveys a sense of sturdiness difficult to conceive as being otherwise possible, while the simple, almost naive manner in which the courses are strengthened, is one which would suggest itself only to an untrained architect, or to one of immense skill and experience. To which class Messrs. Peabody & Stearns belong need not be noted. To one other thing it is also desirable to direct attention. In this age of electric lighting, when each building endeavors to outvie the other in the brilliancy of its illumination, some method of lighting the exterior becomes almost an essential feature of the design, and in the exquisite bronze electroliers with which the engaged columns are surmounted the architects have found a beautiful and rational solution of the problem.

THE Blair House, Oyster Bay, L. I., Carrere & Hastings, architects (Plate VI), is remarkable chiefly for the delightful quality of the brick work and for the beautiful treatment of the grounds. The house itself cannot be clearly discerned from this photograph, nor does it appear to be of any very unusual order of merit, except in these points which go far to show that a home can be made as much by its surroundings as by the building itself. The treatment of the piazza with brick arches and a very beautiful pierced brick railing is probably the best thing about it, although the chimney is very happily designed and the frieze immediately below the overhang of the roof can hardly be bettered. Yet when all is said and done its success lies mainly in its proper placing as regards the big cedars in front, and after all the proper placing of a house is as much the function of an architect as the design itself.

## SPECIFYING AND SELECTING SPECIALTIES.

A. H. WHEELER.

IT is wonderful how conservative architects are, particularly in the matter of preparing their specifications. This is due, to a great extent, to the fact that the same thing has to be written over and over again, the same materials to be specified, and the same method of workmanship to be described, until forms of expression become stereotyped. Under these circumstances, even the most careful man is apt to become a trifle lax, following precedents for long periods without considering sufficiently whether justification has not arisen for a change to be made. With the less conscientious there is a tendency to leave the specification to be prepared by others, and to merely glance through it before issuing it. Under either of those systems, the more important general items will receive probably sufficient attention, but when it comes to the specifying of specialties, either great or small, there is apt to be too much left to chance or to final adjustment at the completion of the contract.

The favorite way of dealing with such items is to mention the prime-cost value, which is often a mere guess, based possibly on the prices of many years since, and to leave the settlement to come afterwards, with the frequent result that a bill of small extras is created, the total of which is eventually formidable. There are certainly some items in a building contract which can best be dealt with in this way, these being mostly such as demand the exercise of selection in conjunction with the client when the building is nearing completion, including the mantelpieces (when these are not specially designed), the wall-papers, and gas and electric fittings. The expression "prime cost" is then defined in the specification as the absolute net amount, after deducting trade discounts, but not discounts for cash.

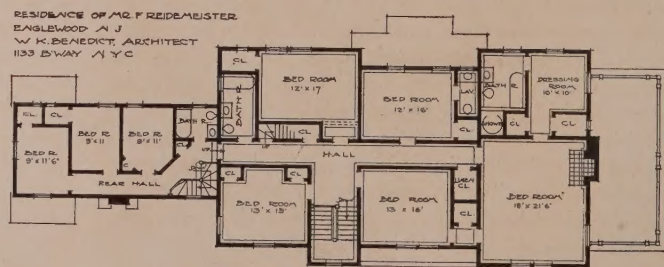
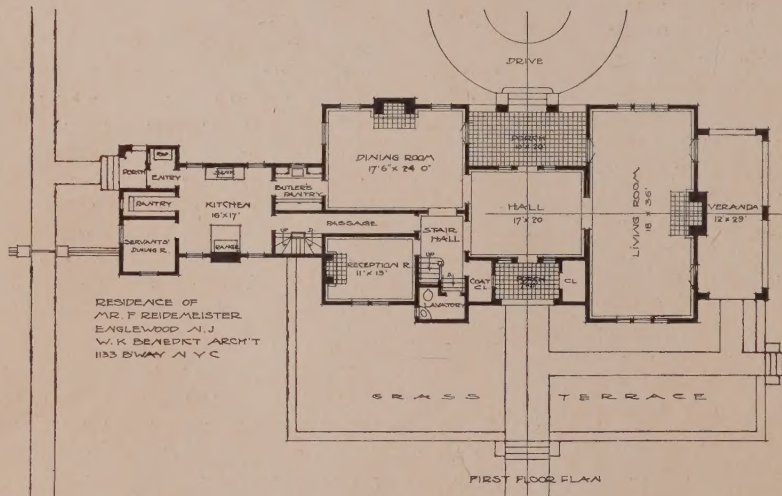
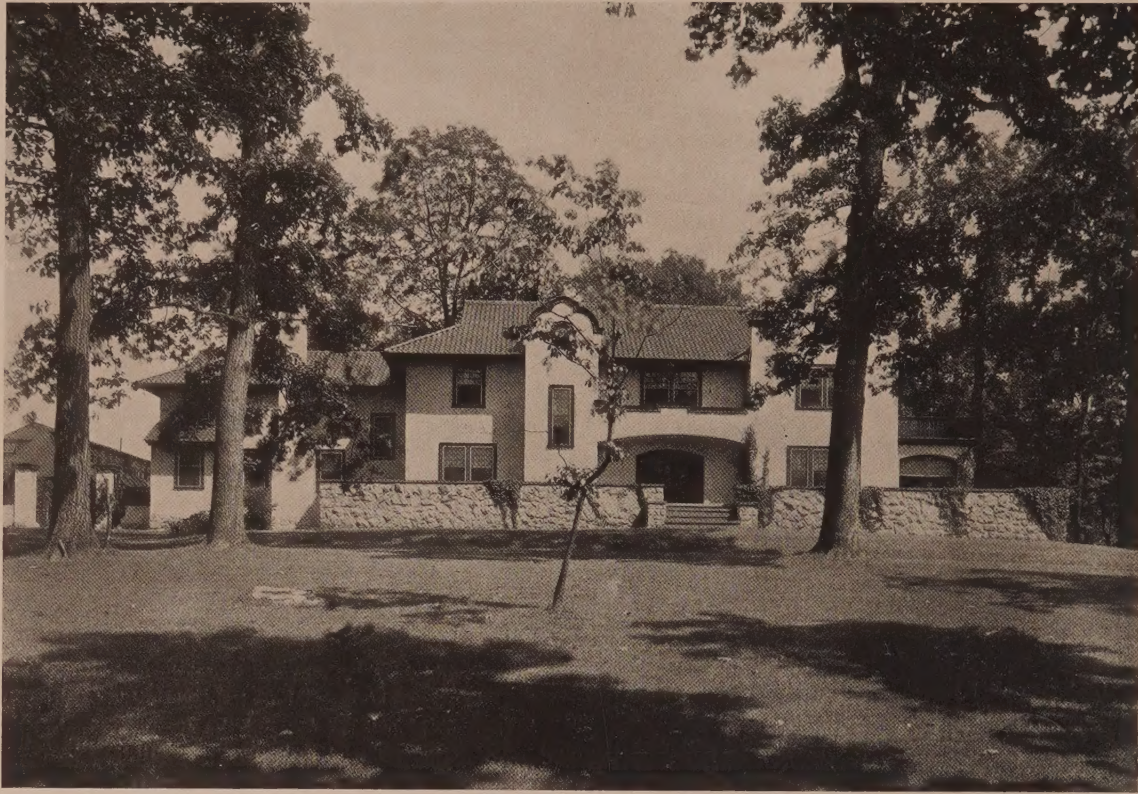
If, however, it is possible to specify in advance the firms from whose stock the goods will be selected, it is then generally preferable to introduce the list price, leaving it to the contractor to ascertain what discount would be allowed him, and making the client much more clear as to the sum up to which selection may be made. Every architect who has taken a client around showrooms must be well aware of the difficulty of comparing prices when an arithmetical computation of discounts allowed by different firms is necessitated in every case.

Provided, therefore, that the architect knows that his client will be content to go to a particular firm whom he may mention in his specification, and that he is sure that that firm can present a sufficient selection of probably satisfactory goods, his wisest course is almost surely to mention the firm, and to give the list instead of prime cost prices. Then, as a matter of necessity, there will be a variation settlement at the conclusion, based upon the actual net rates paid by the contractor, as disclosed by the invoices, the amount of any extras (there are not likely to be any savings) being then less than the client may possibly have been prepared for, judging, as he is likely to do, by the gross list rates.

With regard to the smaller items which are left for selection, such as door furniture, window fittings, locks, etc., the wisdom of adopting this course is even more apparent. The usual thing here is not to take a client to a showroom, but to ask the builder to produce specimens, and to make a selection from them. If no definite firm is mentioned in the specification from which the goods are to

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be obtained, there is a chance, amounting, in many cases, to a certainty, that the builder will not try to supply the best articles which the money will procure, but those from some firm accustomed to give him long credit and so ease his way along, even if he does not go so far as to produce goods from those with whom he knows that the undisclosed discount for cash will be considerably in his favor. Often these goods, especially such as have working parts like locks, appear at first sight to be equal in quality to much superior articles made by well-known firms, though they may be of a really quite indifferent quality. The architect's safeguard here is to assure himself that everything is stamped with the name of a maker whom he can trust, but it is better still to specify such a maker at the outset, again naming list prices instead of cost prices, so that both the builder and the architect, and the client through the architect, may know exactly where they stand. If there is any likelihood of a wider selection being desired, there is no serious reason why alternative firms should not be mentioned in the specification, except that, when this is done, it is necessary to revert to mentioning the cost price, owing to the fact that the discounts allowed by different firms are not identical.

It some times happens with these small items—it almost invariably does with larger things, such as baths and lavatory basins—that it is not only well to specify the firm, but actually to select the particular goods while the specification is being written, either from a catalogue or after inspection. There are some few architects, though they are extremely rare, who adopt this plan with everything, covering the possibility of altering their minds, or of their clients' doing so, by the usual variation clause in the contract. If this is done, it will often save an immensity of trouble afterwards, besides pinning down a client of undecided tendencies. Necessarily, selection in advance like this has to be exercised by the architect, for he alone possesses the skilled foreknowledge enabling him to choose in harmony with the whole scheme of the building which he is designing. Unfortunately, it is not every client who recognizes this, and in self-defence the architect has then to fall back upon the other method of working, for it is far preferable to take a client oneself on a tour of selection when a building is up, and then to guide his taste when there is the basis of the actual building to justify any arguments which may be used, rather than to attempt to select in his company from the study of plans which the architect understands, and the client does not.

Large structural specialties have to be dealt with in a different way again. The architect can but rarely produce a specification in detail and expect the contractor to work upon it. The almost invariable system nowadays is to invite tenders upon a general sketch plan from several firms, upon the basis of the general contractor providing the scaffolding and attendance necessary. Each firm has its own particular method of dealing with the problem, and necessarily so, as the different firms work upon different patents and even different general systems. For instance, it may be a moot point, until the tenders arrived, whether to heat by low or high pressure steam, or by one of the many hot-water systems or by warmed air. Each firm submits a specification with its tender, prepared by themselves and not by the architect, and such specifications need careful comparing, as well as the gross sum, before a just selection can be made. This comes within the architect's province, though he may have to call in expert assistance to enable him to do it properly. It is not always the apparently

cheapest system which is likely to prove the most economical in the end. Probable efficiency has to be weighed, as well as cost, and cost of upkeep as well as initial cost. When a choice is made, the total sum is introduced into the general specification, and the firm mentioned and their specification incorporated, either in full, or by reference thereto, in the general specification, in order that the general contractor may recognize exactly what are his liabilities for plant and the giving of other facilities, and possibly even for carriage of material.

There is one other matter worth taking into account in this connection, and that is the selection of satisfactory firms of specialists—whether these be mentioned in the original specifications, or whether they be the firms to whose show-rooms a client is taken. Probably there is scarcely an architect in the county but has become accustomed to dealing with certain great houses, and rarely goes anywhere else. Even young architects at the commencement of their career are tempted, and perhaps quite reasonably, so to favor the firms to which they have become accustomed during their pupilage and their subsequent experience as assistants. There is a good deal to be said for this; but it must always be remembered that old firms are inclined to get out of date, even in these days of excessive competition, while changes of management will sometimes result in deterioration of quality. It is wise, therefore, for an architect, while sticking closely, as a rule, to those who have treated him well in the past, to keep his eyes open in his clients' interest, to observe whether even better results could not be obtained by an occasional change. To do this, it is necessary constantly to watch the advertisements in the professional papers, for catalogues scattered broadcast through the post, often at enormous cost to the manufacturer, are never to be found when wanted. It is true the casual advertisement is not likely to inspire great confidence, especially of the sort that seeks the cheap daily papers. *It is the substantial advertiser, whose name becomes known, who eventually secures custom when the architect is seeking firms to deal with.* It is the advertiser of this class who can always be found, and upon whom the architect knows he can depend for the particular goods which have been constantly kept before the public, especially if the advertisements show, by gradual alterations from time to time, that the firm in question does not allow itself to become out of date, but is always able to supply that which is thoroughly modern and sound.

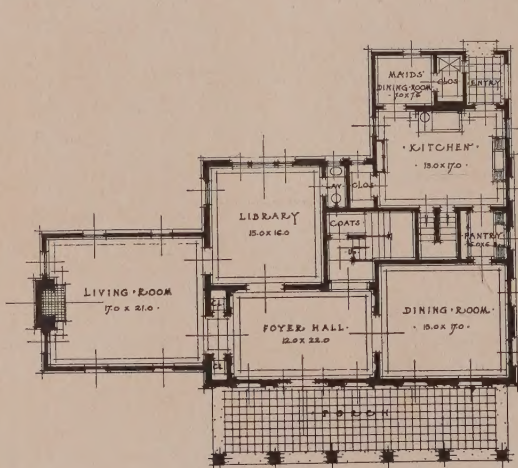
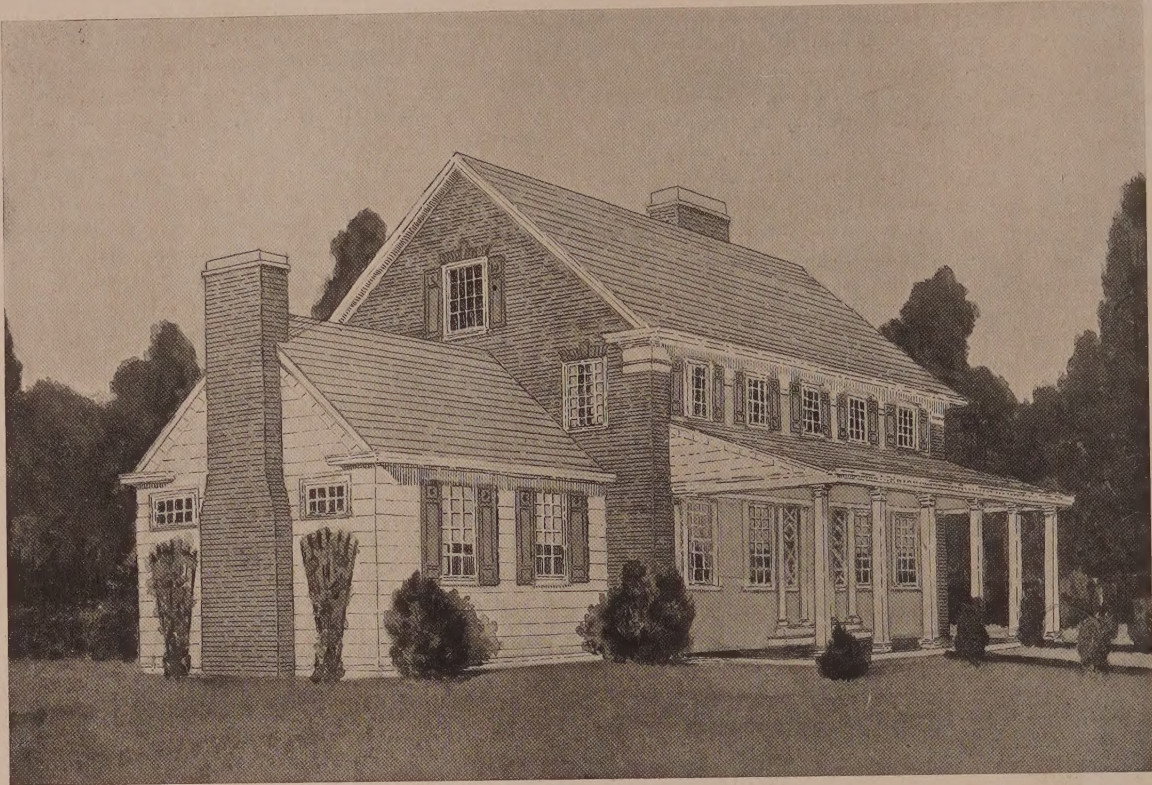
## THE DRIVING FORCES OF ARCHITECTURE

BY C. D. WARREN.

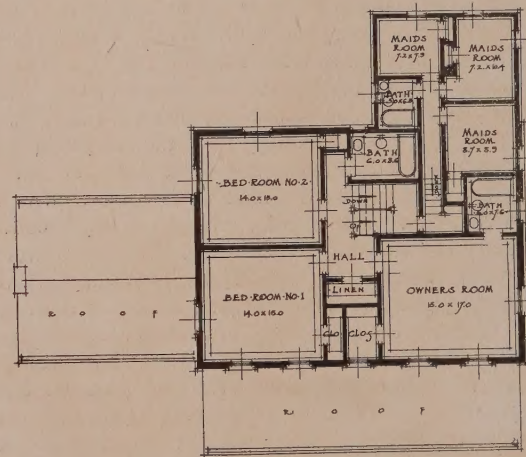
ARCHITECTURE differs from mere building in that it displays man's universal desire for the ornamentation of his surroundings. This it is which is primarily accountable for architectural embellishment—for the making of beautiful buildings; but the power of ornamenting reasonably, of producing the truest works of art out of stone, brick, and timber has varied from time to time. The tide has flowed and ebbed again, and each rising tide has had a different impulse behind it, while the high-water mark has reached a different level in each case. There have been ebb tides and spring tides, there have been fine-weather tides and foul-weather tides, and all according to the impulses which have swayed the human race in various places and at different times of the world's history.

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• FIRST FLOOR PLAN •



• SECOND FLOOR PLAN •



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The first thing, therefore, if one would understand architecture aright, is to come to a proper comprehension of what these driving forces have been. The great passions which have held sway at various times are those of religion, pride, love, war, culture, learning, and power; and, assisting all, without which no one of these impulses would suffice to achieve important results, there has been the great force of imagination, otherwise known as hope. If these are the passions which have stirred the human soul, it is they which have been the basis for all external evidences thereof, of which architecture has often been the chief. But these many forces can be separated into two great divisions: those which belong to the realms of romance, and those which are dominated by the spirit of materialism; and just as romance is greater than materialism, so has the architecture of romance always risen to a higher level than that which has been purely materialistic. Yet neither has it been possible for the romantic architect to do without materialistic aid, nor for the most materialistic to avoid entirely the glamor of romance; and so the pendulum has swayed from age to age, according to the driving forces at work, and to the romantic or materialistic tendency of the people concerned, and the time in which they have lived.

Passing in review the great architectural epochs, it is by no means difficult to see that the architecture of Egypt was mainly dominated by pride of race combined with a strong belief in immortality. There were four great Egyptian periods, and though the works of each differed from that of the others, all display these primary characteristics, from the great unembellished Pyramids, massive and overpowering, to the latest work of the Ptolemaic period. But from the early work romance is absent. It commences to appear in the proto-Doric tombs of Beni-Hassan, and is seen largely in the great temples of the Theban period and those built during its renaissance (as at Edfou and Philæ) in the time of the Ptolemies. All these works were built for permanence; all were intended to signify the domination of a superior over an inferior race; all, except the open fronts of the rock-cut tombs, were enclosed from the public view; but only the later—that is, the Theban and the Ptolemaic buildings—showed the glamor of color and play of light and shade to those who were privileged to enter. They were materialistic; they were the outcome of the holding of great wealth by a comparatively small body of rulers, who shut themselves out from everybody else with the utmost severity; but within, they displayed mysticism and romance in no small degree. The driving influence throughout was pride of race and power.

With the Greeks the driving forces were of a more noble, if less powerful, type. There was no longer any attempt to indicate in the buildings the military superiority of one people over another people. There was a patriotism which showed itself in the production of the finest buildings of the world; there was a desire for high culture, and for the development of the human intellect; and all these acted as impelling forces from the outset. Imagination played a great part in Grecian architecture, but controlled, slowly developed, reasoned out, and perfected. The buildings were only materialistic in so far as they were costly. The people were wealthy traders, but they spent their wealth, not on self-aggrandizement, but in the evolution of pure beauty of life. All arts were cultivated, and architecture flourished most of all. In Greece, religion and romance combined in

the finest harmony that the world has ever seen, neither unduly dominating, both working towards the same extreme perfection. There was no great desire to rule; but there was an extreme inclination towards the beautiful in all things, and in architecture to the production of works which should last, not merely because they were great masses of stone of Cyclopean construction, but on account of their being of such extraordinary perfection that all people, of all ages, would unite to preserve them. For this cause, Grecian architecture has been handed down from generation to generation with most loving care; it has been cherished greatly, as has Grecian literature, and has formed the basis of almost all the intellectual architecture of subsequent periods.

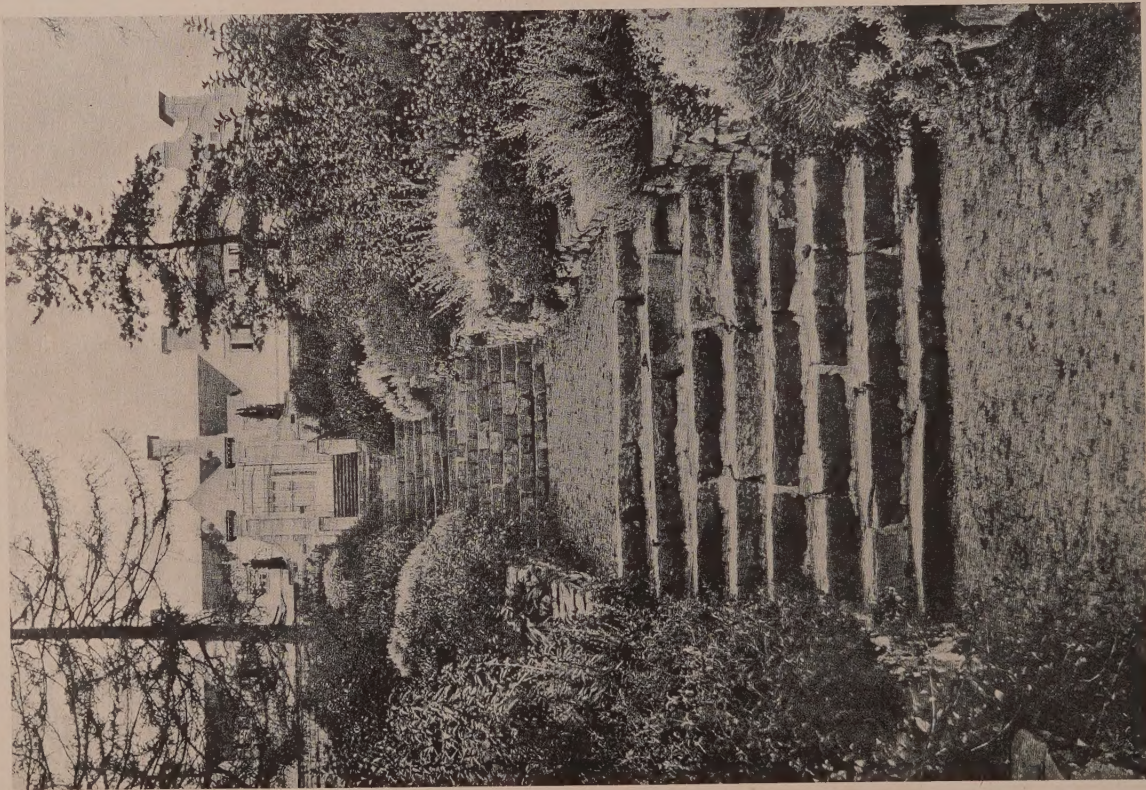
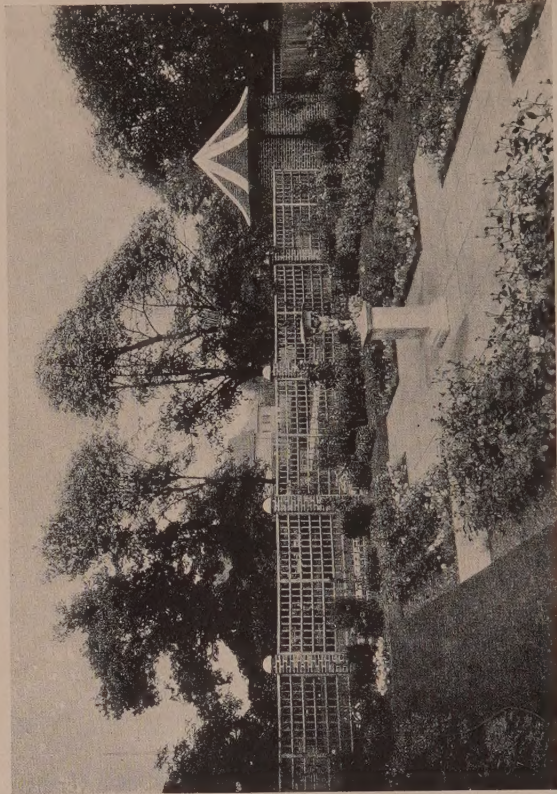
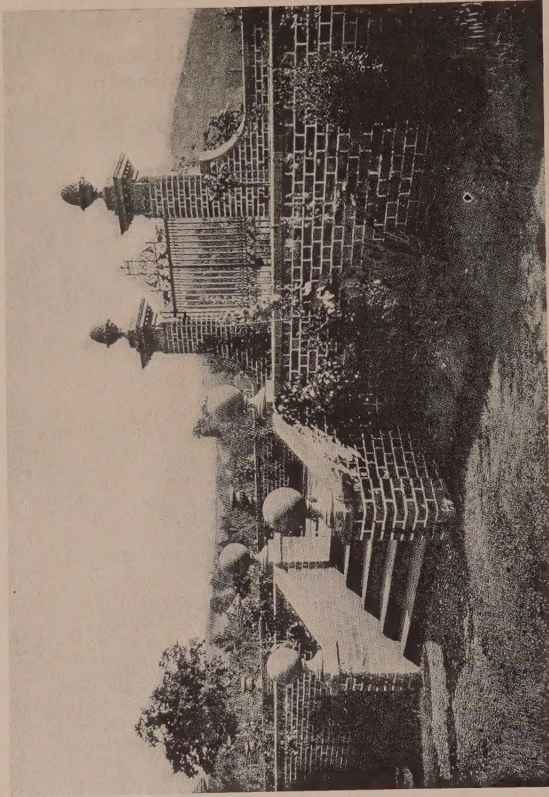
Even Rome was influenced by the intellectuality of Greek work; but only to the extent to which it was also influenced by Greek learning. The Romans were a conquering race, which absorbed many peoples into it. They were materialistic to the extreme; their imagination showed itself more in conquest than works of art. The driving force was energy, and, consequently, and naturally, their buildings are instinct with life, full of forceful vigor, and often great in size. In later days the materialistic overpowered all else in Rome. Lavish display became the rule, and the buildings which are left to us of those times illustrate well the character and the impelling forces of the period. Roman architecture may have been a reflex of the Grecian, and the tide may not have risen so high as did the Grecian tide, but it was undoubtedly in flood.

The next architectural tide was less materialistic, more imaginative. The Byzantine work glows with color, but it neither suggests high intellectuality nor strength of character, and it is far from forceful. The late Roman desire for elaboration, for richness of surface based upon mere vulgar aspirations, was in Byzantine times, converted into a display having higher ideals. There was the same gorgeousness, if even it was not intensified; but there was nothing in the least degree vulgar about it. Byzantine architecture has no excessive self-assertiveness. It suggests no strength; but it is beautiful to look upon, with a surface enrichment which is literally no more than skin-deep. Yet this Byzantine tide, if it had no great power behind it, was still a real tide, or it would not have had the great surviving influence which it has achieved, as the basis of all Eastern work right down to the present day.

When we come to the great Romanesque and Gothic schools of architecture, the driving forces which are primarily evident are those of military conquest, missionary zeal, and high chivalry. It is the military spirit above all others which dominates the round-arched Romanesque, severely suited to a race of warriors; but it was the missionary spirit which carried the Romanesque buildings over the great part of Western Europe, and gradually evolved the Christian cathedral of the Middle ages. It was the missionary spirit, combined with certain ideals of what the religious life should be, which resulted in the glorious Gothic conceptions of the 13th, 14th, and 15th centuries, which were intended not for the glorification of man, but for the spreading of the message of God. Romance dominated materialism. Faith came in and played its part; for most of these great buildings were erected gradually, the people of each generation doing only a small portion, and leaving their successors in perfect faith to carry on their work. Such buildings needed lavish wealth for their erection; but the wealth was poured out willingly—

(Continued page 14)

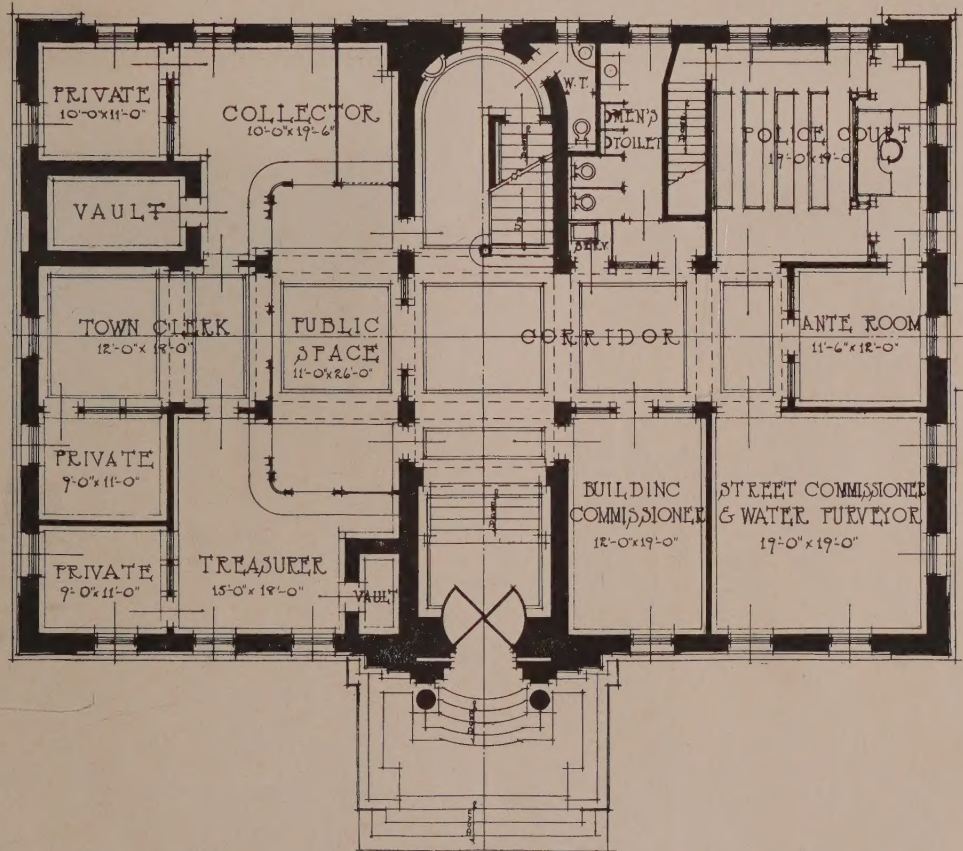
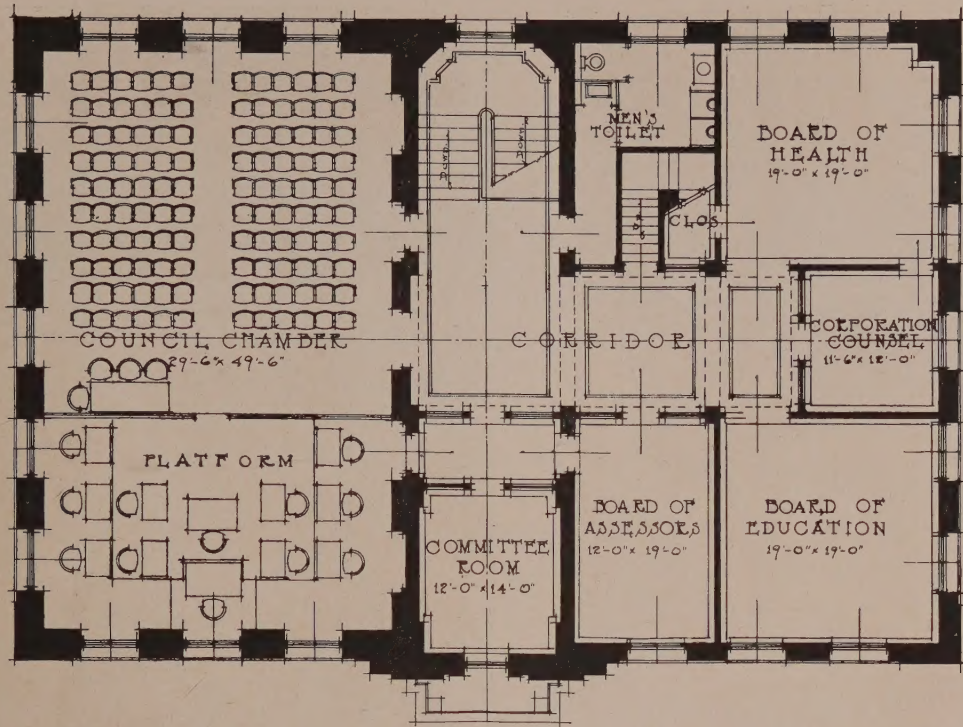




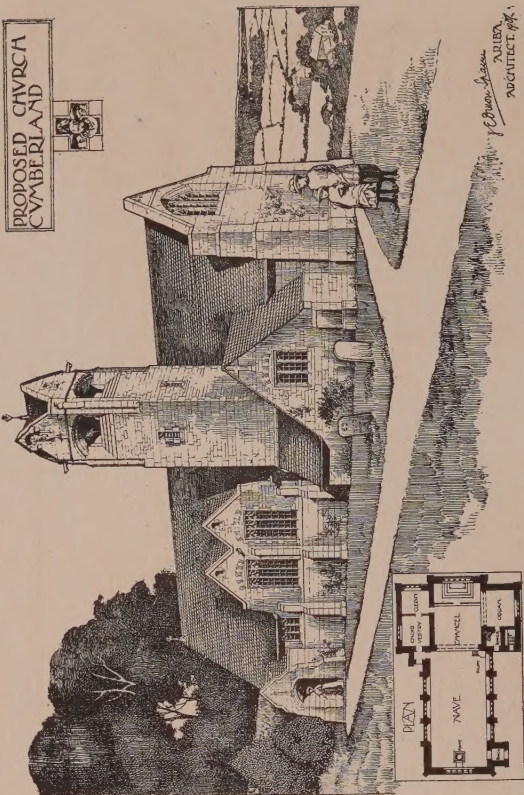
GARDEN DETAILS.

PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES.



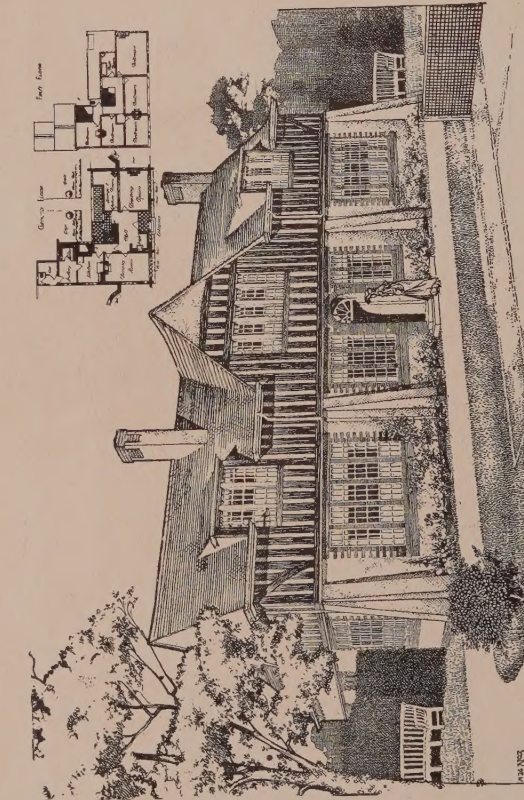






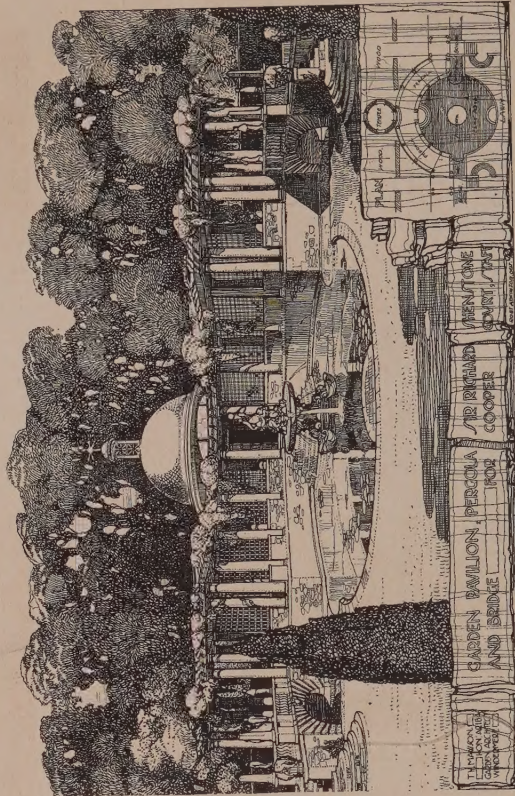
Church, Cumberland.

J. E. Dixon Spain, Architect.



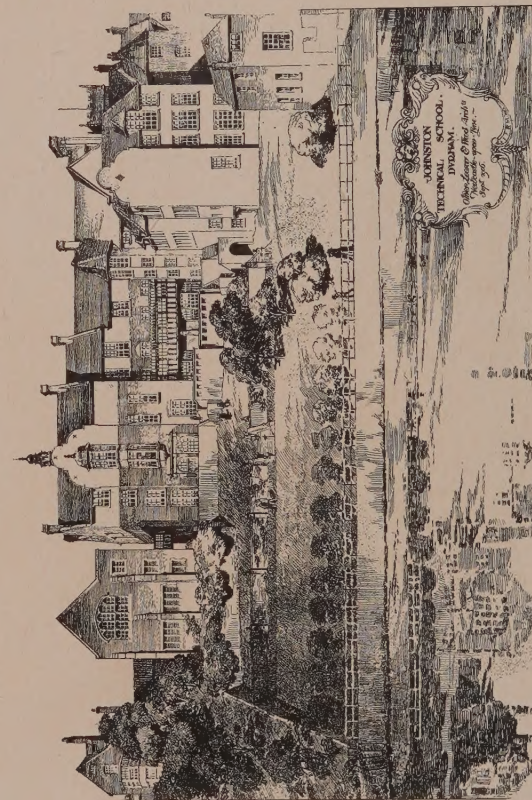
Cottage.

J. E. Dixon Spain, Architect.



Garden Pavilion, Pergola and Bridge.

T. H. Mawson, Architect.



Technical School, Durham.

Oliver, Leson & Wood, Architects.





C. House, Farnham, Surrey.

Niven, Wiggesworth & Falkner, Architects.



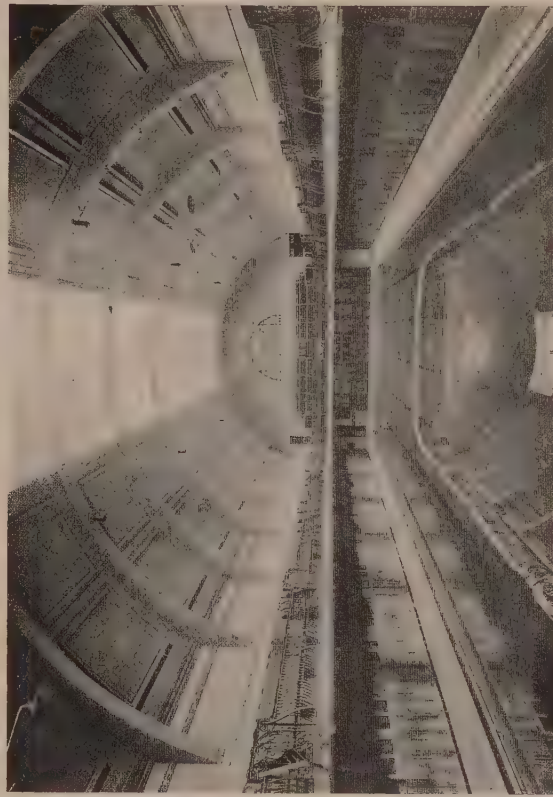
House, Westcliff-on-Sea.

W. J. Tapper, Architect.



Hammersmith Public Baths.

J. E. Franck, Architect.

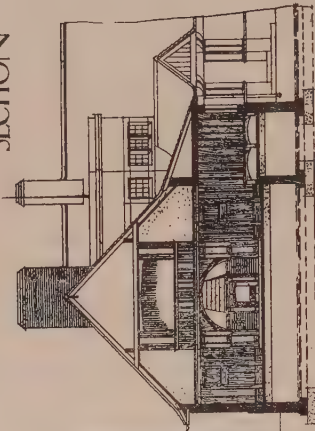


Interior, Hammersmith Public Baths.

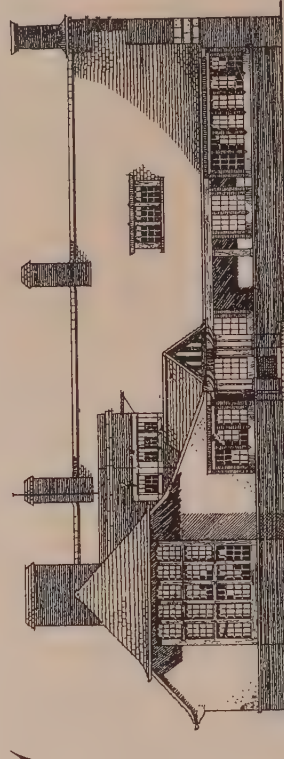
J. E. Franck, Architect.



SECTION



WEST FRONT



SOUTH FRONT



VIEW

ROOF PLAN

GARDEN ENTRANCE

GROUND  
FLOOR  
PLAN

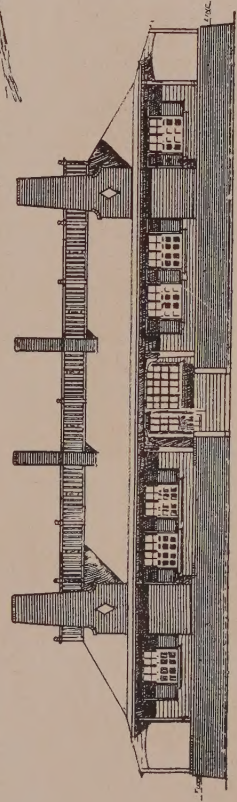
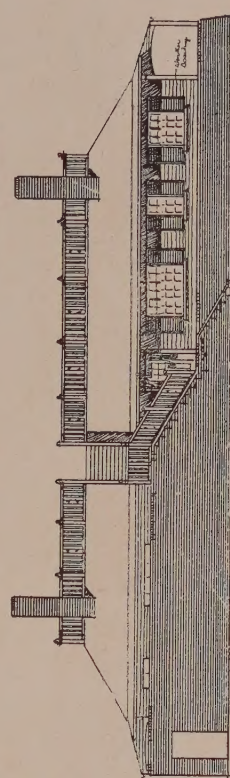
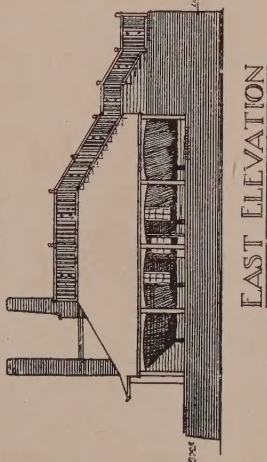
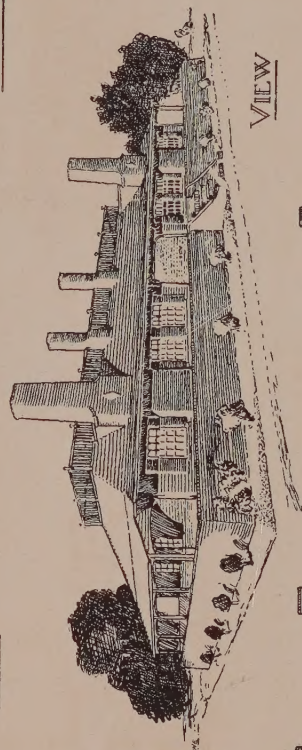
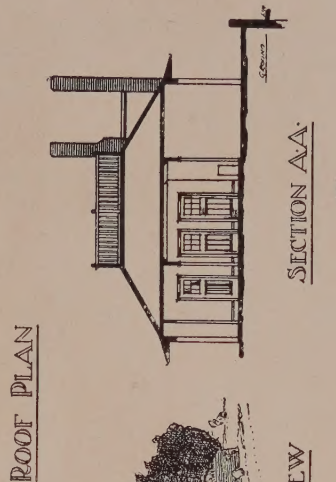
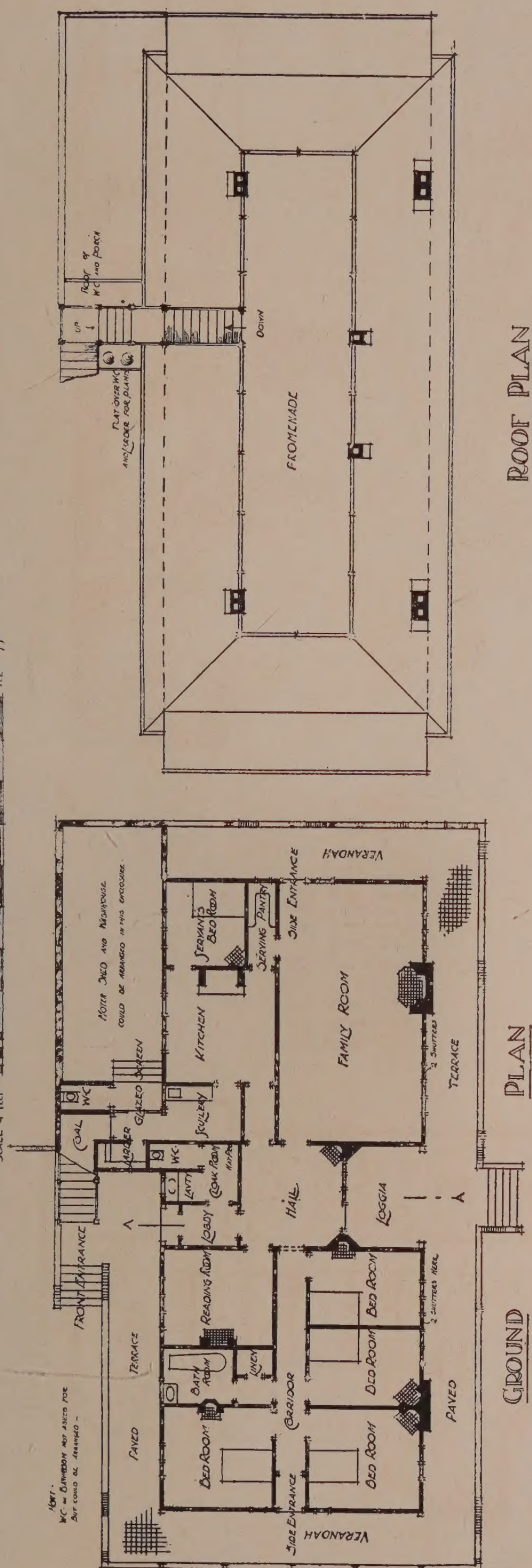
# A WEEKEND BUNGALOW.

BY SNAPSHOTS



A. RIVERSIDE · BUNGALOW      BY      HARDTOP

Architectural drawing of a bungalow. The drawing includes a scale of feet (0 to 20) and a north arrow pointing towards the top right. The bungalow features a prominent chimney on the left side and a gabled roof. The drawing is oriented horizontally, with the front of the house facing right.



PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES—DESIGN FOR A RIVERSIDE BUNGALOW.

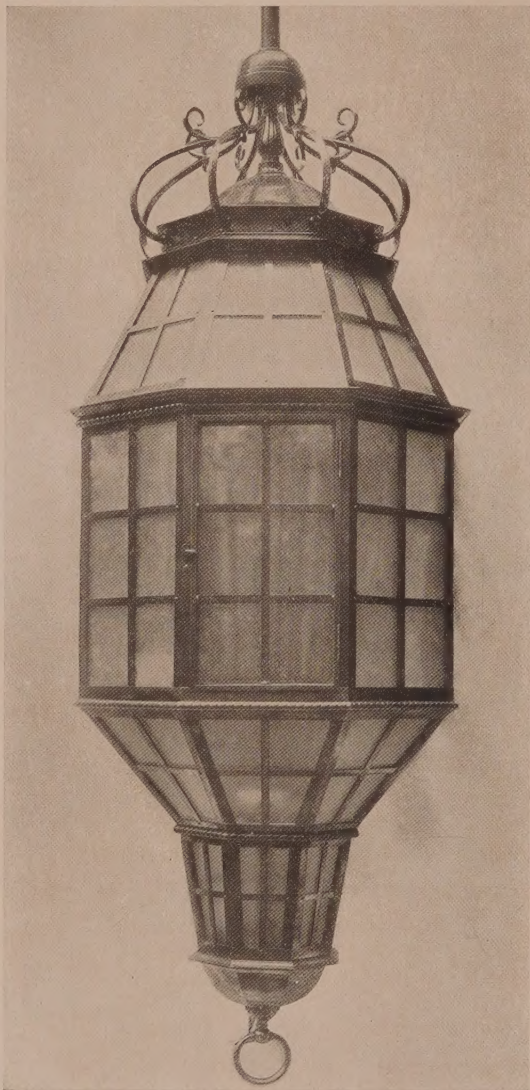
"Hardtop" B. N. Designing Club, London.



(Continued from page 7)

it was money given to a great cause, not spent for self-aggrandizement or personal display. Thus, if Egyptian architecture was almost entirely materialistic, and Grecian architecture a most magnificent combination of religion and romance, then Gothic architecture was the architecture of pure romance. In fact, the buildings did not dominate at all in the sense of ruling.

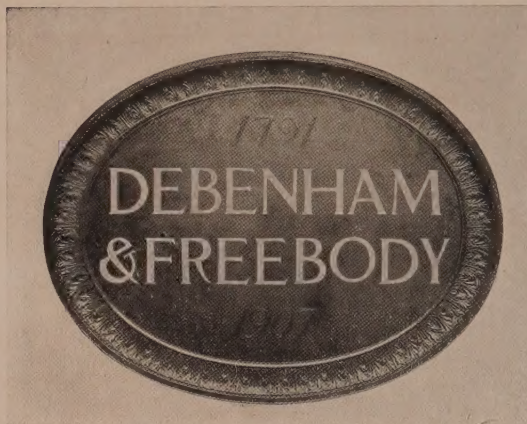
The Gothic tide of architecture rose so high that, when it ebbed, there was no reflex tide to follow. The Greek had been reflected in the Roman; and when the Mediæval tide of the Gothic had spent its force, the intellectual tide of Greece and Rome revived and flowed again in what we call the Renaissance.



#### THE BIRMINGHAM GUILD.

**T**HE Birmingham Guild was established some years ago to give occupation to the graduates of the trade schools of England. The Guild was put in charge of a well-known English artist, who had devoted a greater part of his time to working in various metals, more as a recreation than from any necessity.

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principally from personal friends and those interested in the Guild, but later, as the products became better known, and the demand increased, it was determined to make a regular business of the manufacture and sale of art metal products. This step was taken some years ago, and to-day the Guild workers are recognized as the leading craftsmen of England.

Their products include ornamental bronze and iron work, door hardware, electric light fixtures and fireplace fittings.

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The illustration on this page will give some idea of the versatility, detail and style of their work, as well as the satisfactory appearance of the work as a whole.





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